"All the News That's Fit to Print"

The New York Times

Late Edition
New York: Today, partly cloudy, warm, humid. High 87. Tonight, muggy, fog developing. Low 72. Tomorrow, periods of hazy sun, humid. High 86. Yesterday: High 87, low 64. Details are on page 47.

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A jacket can be a major but worthwhile investment because of its versatility and ability to update last year's clothes.

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Review/**Concert**

The Eclectix Impetus: New Music in Old Mode

By ALLAN KOZINN

Eclectix, a group that presents new music by composers of a decidedly conservative stripe, opened its fifth season with a program of songs, flute works and light jazz on Friday evening at CAMI Hall.

Given the intimacy of the hall and the consistent gentleness of the musical language, the performance had the feeling of a 19th-century salon concert. And generally, the playing and singing tended toward the homespun rather than the polished.

The most inventive of the vocal works were David Irving's pieces, which benefited from the smoothest and most attractive performances of the evening. Sally Munro, a soprano, and Graham Fitch, a pianist, gave vibrant readings of Mr. Irving's evocatively dramatized Emily Dickinson settings — "Morning," "A Little Madness in the Spring" and "I Dwell in Possibility."

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Miss Munro also sang Mr. Irving's ornate "Ave Maria" with fluidity and subtle coloration, and the light touch she applied to "The Ostrich Is a Silly Bird" worked perfectly.

Two other groups of songs were sung by Susan May, a soprano. She was heard at her best in "Ophelia's Mad Songs," a group of Shakespeare settings by Lou Rodgers, although in these the contrapuntal piano parts, played by Jerome Shannon, were invariably more interesting than the vocal lines.

Miss May also sang "Shelter This Candle From the Wind," Ivana Themmen's three-song cycle based on Edna St. Vincent Millay texts. Miss Themmen's settings could easily be mistaken for late-19th-century works; at times, their piano parts (which Miss Themmen played) had the rumbling, textured quality one hears in Edward MacDowell's sonatas.

Intimations of antiquity aside, the settings were sensitive and appealing, but demanded high notes — long stretches of them — that Miss May could not produce without strain.

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The program also included three flute works. Marlo, a composer and pianist who uses only the single name, supplied "Meditation No. 3," a sweetly melodic, pastoral piece with a French accent. Kenneth Laufer, in his "Sonata Allegro Rag," found an interesting middle ground between ragtime and a contemporary fragmentation and reorganization of that style's traditional rhythms. And Lee McClure's "As One" was an easygoing piece, full of the open, parallel harmonies that Claude Bolling used in his early jazz-classical crossover works.

The flutist Susan Eberenz played with a warm, rounded tone, but she seemed to be sight-reading, and her lack of engagement had a dulling effect.

The concert ended with three pieces for jazz trio by Tom Pierson, a pianist whose collaborators were Jairo Moreno, an expressive bassist, and Ray Marchica, a drummer.

Suzanne Kaufman

Susan May